

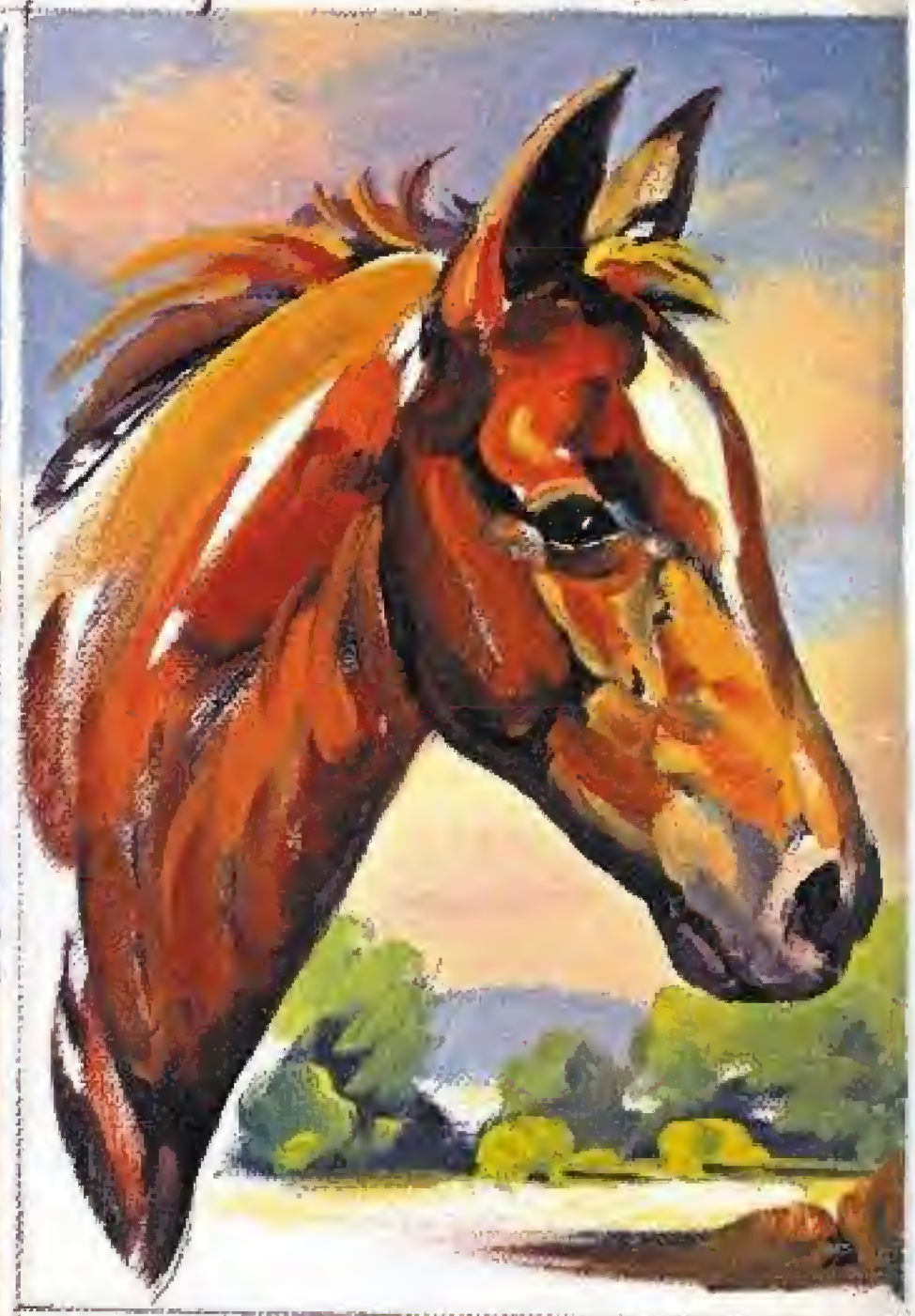
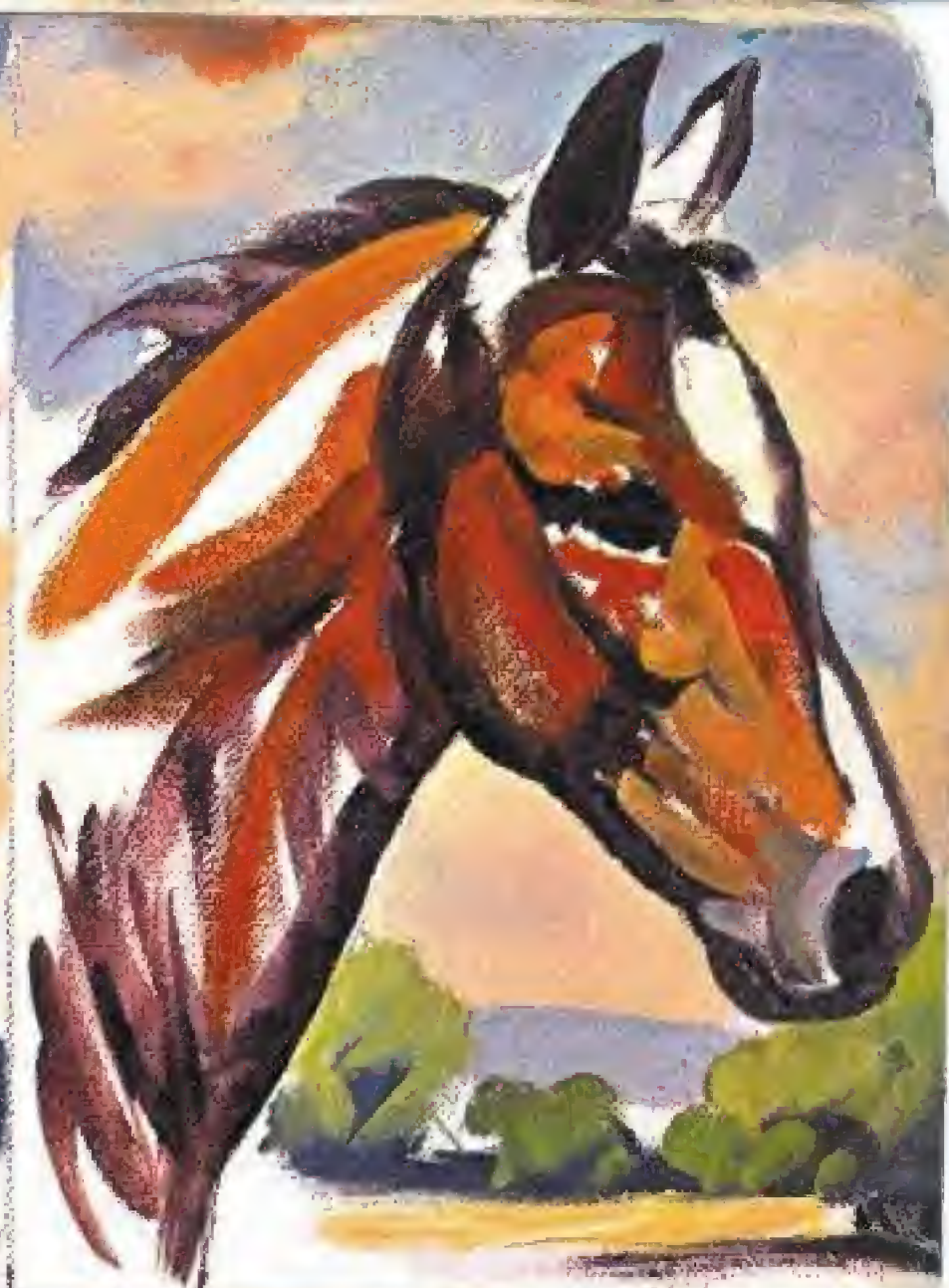
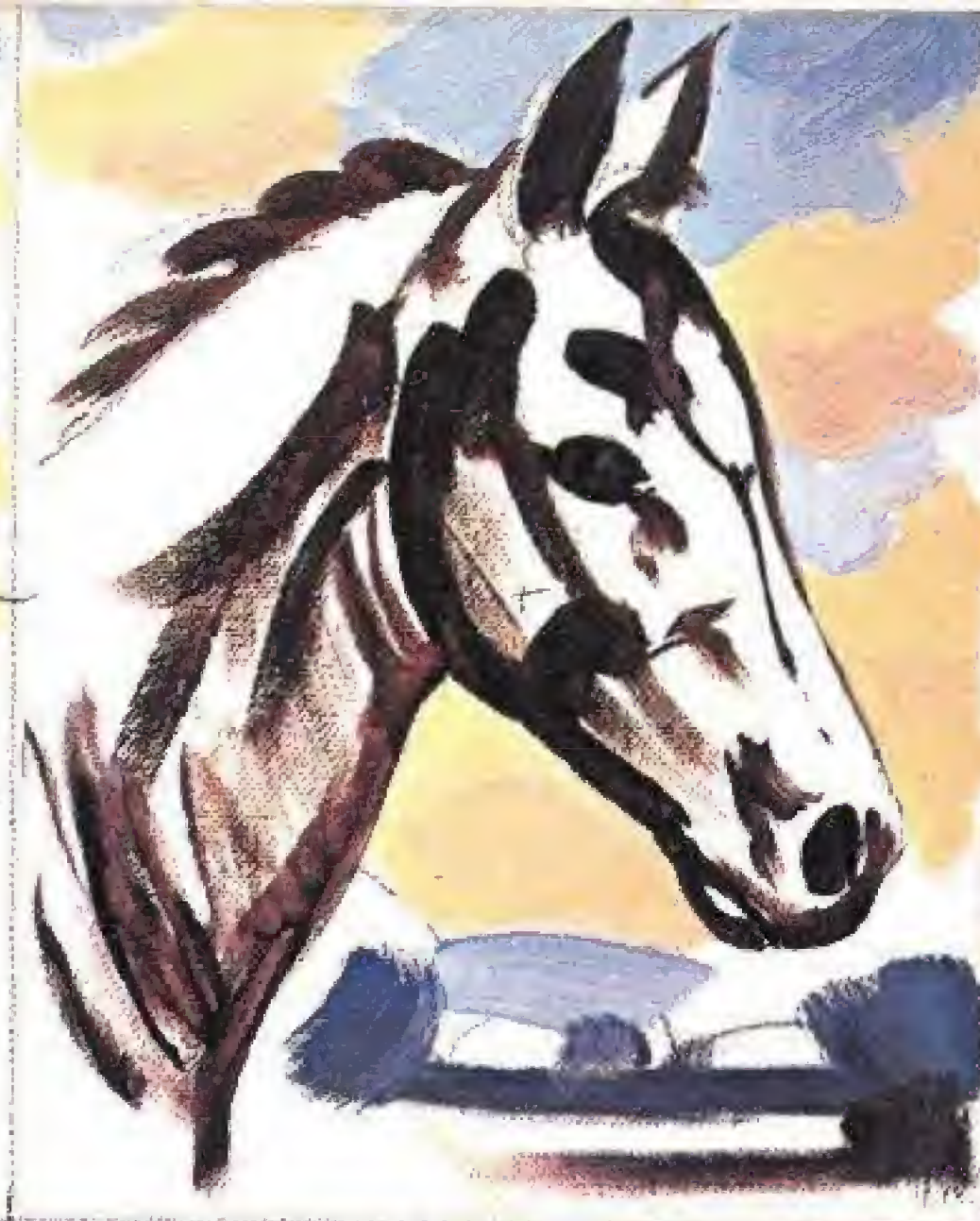
HORSES

in Action

by
Walter Foster

Price U.S.A.
\$2.00

PUBLISHED BY WALTER T. FOSTER



This painting and step drawings are from
Mona Mills' book #165, "How to Paint
Horses and Other Animals."



The first four lines you make on your paper should give you width, height and placement.



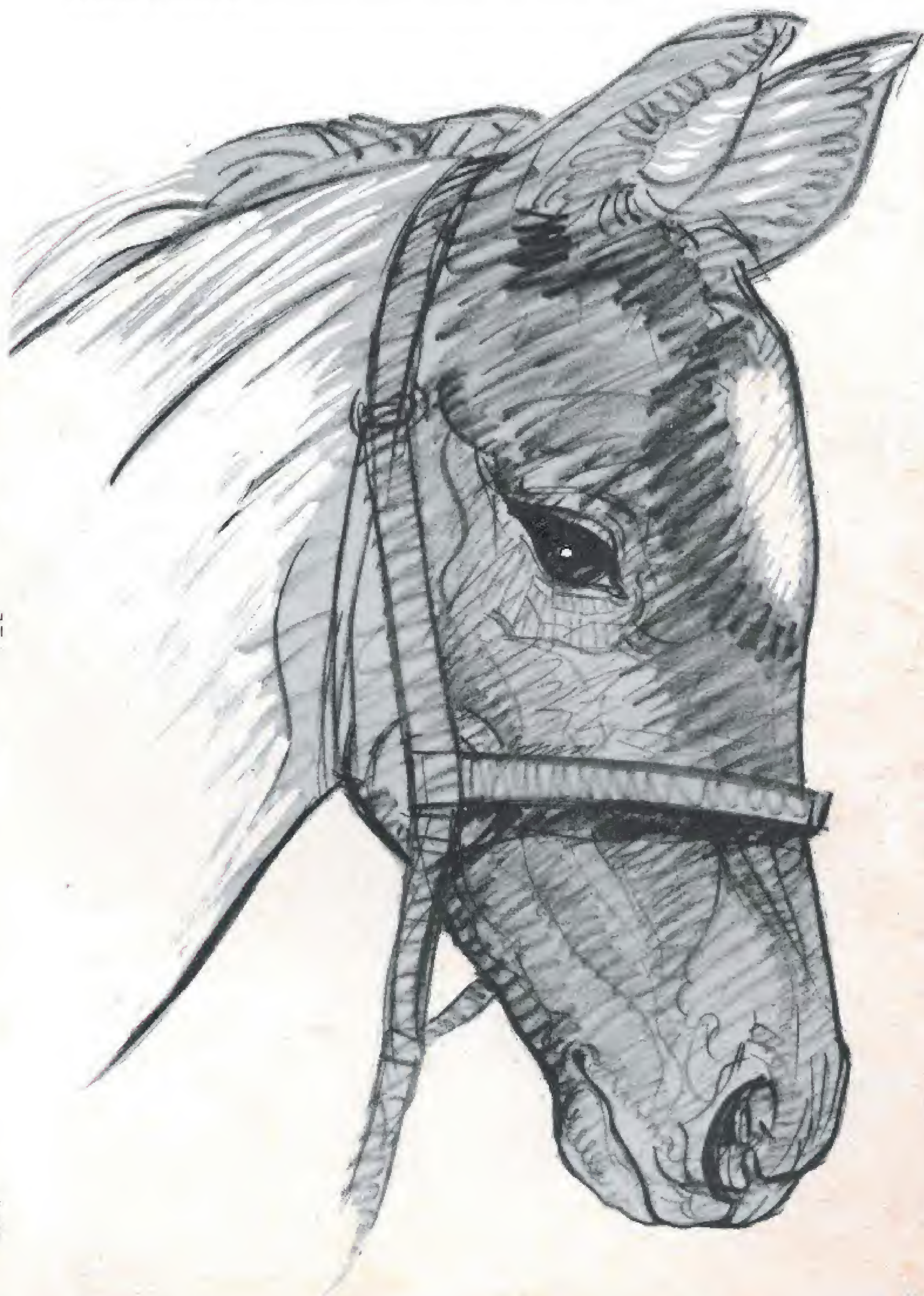
Notice in figure 2 how lines A and B give you depth, or the feel of the square or block. This will be a great help when you see it in your drawings.



First draw line one, in this case, the jaw. The idea is to be able to see the first line while making the next so your measurements will be more accurate.

You may recognize the colt head shown here from my No. 11 "How to Draw Horses" book. Originally, I made this drawing from a photo, and Mona Mills went one better by doing her colt from my drawing, only in color. Mona has just completed her fourth book for me, No. 165, "How to Paint Horses and Other Animals", and the best part, she started with my horse book when she was a little girl. This should end all the *bunk* about "NEVER COPY". The old masters did, why shouldn't you? It makes just as much sense to never practice your ABC's, just write a letter. Why bother about learning the ABC's or words, yes, why bother? Do you follow me? O.K., Shall we start copying? Ha, ha.

One thing to remember is that all drawings or paintings that we do will not always turn out masterpieces. Make up your mind that the better part of every drawing you make will enjoy a place in the wastebasket. This happens to those of us that are supposed to know better, and make a living at it. Why am I writing this? Because I just spoiled, or am dissatisfied with, a horse's head and rider that I thought would make a good subject for you in this book. Make every brush stroke a learning experience. Have fun!





Last Christmas I made a cassette tape of seventeen songs that I used to sing in vaudeville and concert at one stage of my long life. So many have enjoyed the tape that I thought others might enjoy it also. If you would like a tape, send a \$5.00 money order to 430 West Sixth Street, Tustin, CA 92680. If, after you hear it and aren't interested, return it and your money will be refunded. Have a nice day!

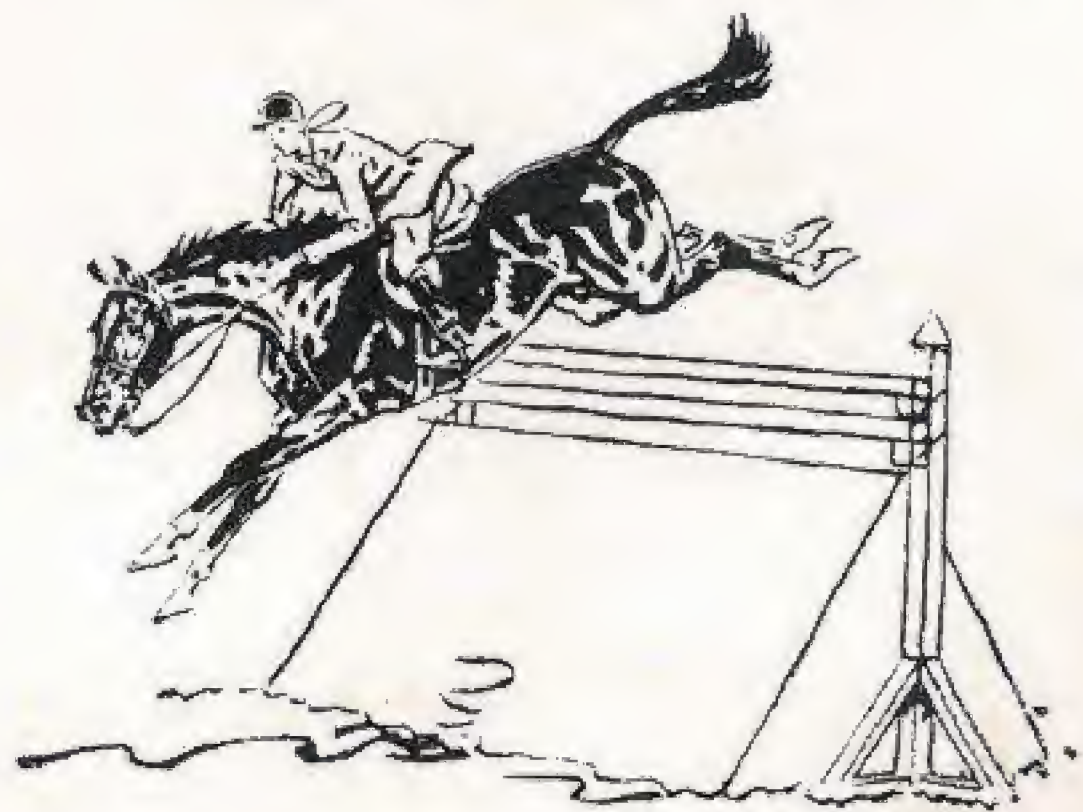
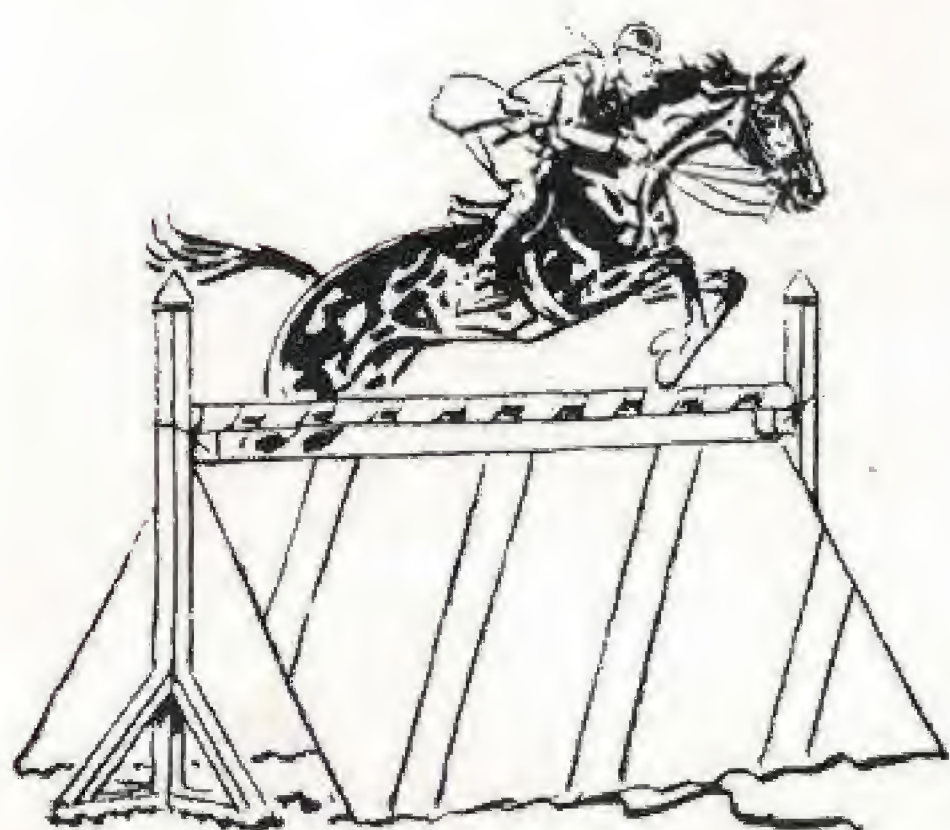
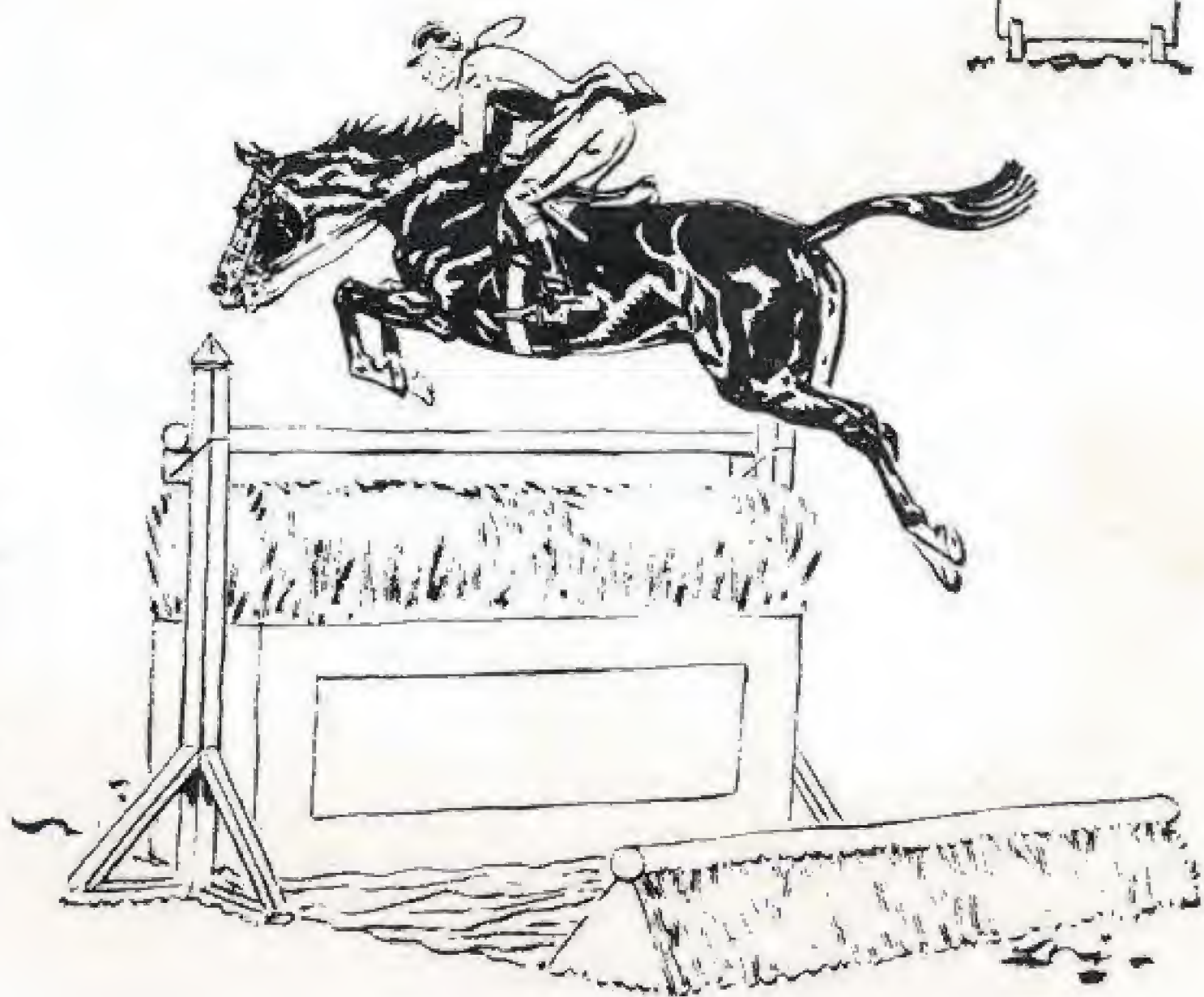
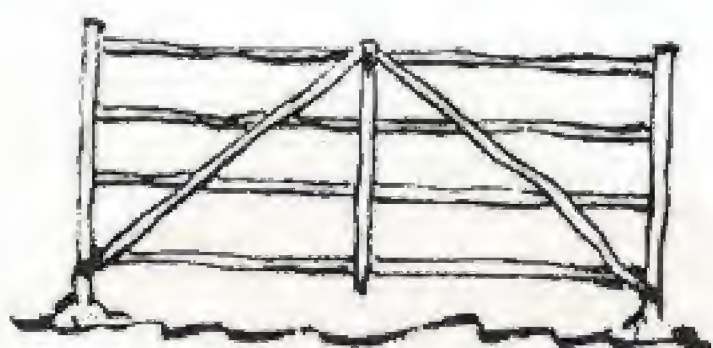
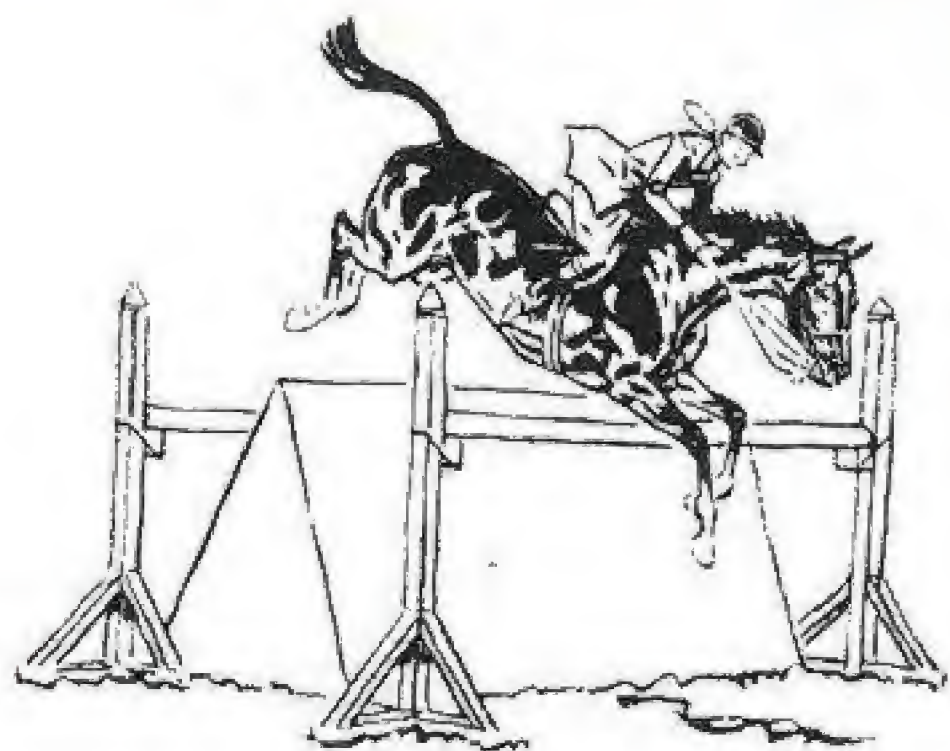
W.T.F.



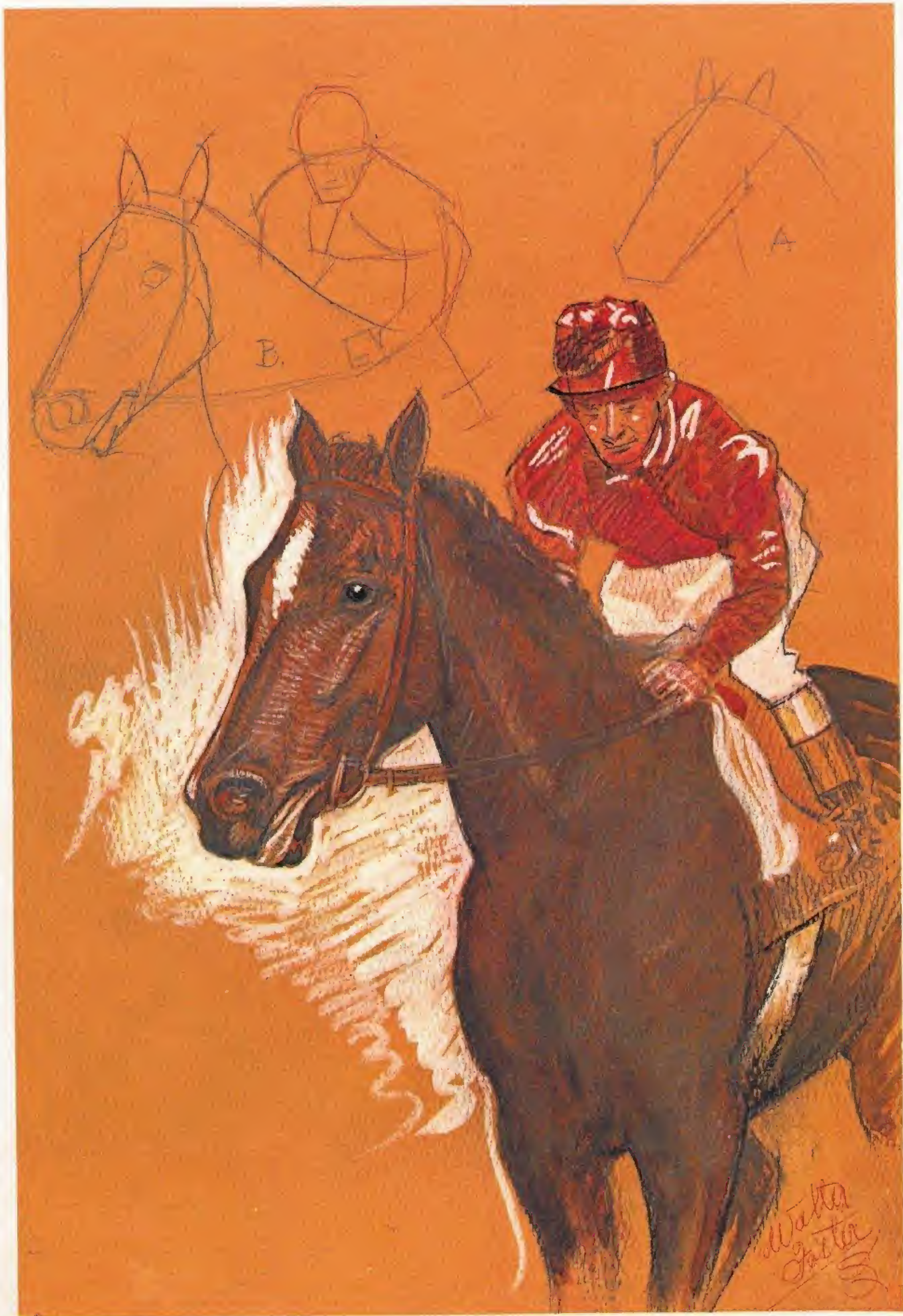
I have worked many of these drawings in different ways; some are made with H.B. and 6B pencils and a watercolor wash. If you use India ink, which is waterproof after drying, you can use watercolors right over the ink drawing. Then, if you wish to bring out the highlights, use white crayon or chalk. As you progress you will discover methods of your own to enhance your paintings.



These drawings are brush and ink but the guide lines were sketched in with the oval and pencil the same as you see in the rest of the book. Only the brush strokes that are to be published for ads or spot drawings in books or newspapers are simplified.



These drawings were done by Paul Brown and he was one of the great artists on horses. Scribner and Sons of New York have published several books of his. Look them up in your library and select the ones that would be most useful to you. Many book stores carry them also if you wish to buy one.



These were made from photos, however, you must learn to make drawings so they will *not* look like photos. The large colt was drawn on a grained zinc plate with greased crayon and the print was then made from the plate. This is the way original lithographs are made. The lower drawing shows how I have added color for a different effect.



WALTER
T.
FOSTER

TYPES OF HARNESS, SADDLE AND DRAUGHT HORSES

Here we have some main breeds of horses from the show and work horses to the sport horses. We who live in the city seldom see a horse, and the working (or draught) horses no longer play an important part in running a farm or for hauling heavy timbers. However, there are more horses now than there were in my youth. Then, mother would send out to bring in the cows at milking time and I would leisurely ride Snip, our old horse, two or three miles to where our cows were pastured on our ranch in Colorado. The only time I can remember Snip rousing from more than a walk was when a traveling salesman came through town in a Winton Steamer automobile and woke her up. She tried to run away with me! It was a wonderful childhood and I wish all children could have the great experience of farm life. There are many good books with photos of horses of all kinds at the library, or if you wish to purchase one they should have a variety at the book store. One of the most interesting of all horse shows is the Lipizzan Stallions of the Spanish Riding School in Vienna, Austria. I saw them perform there several years ago and now this group travels in all parts of the world. If they come your way do go and see them.



1. A Percheron stallion. The breed is so named from the old French district of La Perche of which it is a native. In the United States and Argentina it is the most popular of the draught breeds. 2. Polo Pony. 3. Hunter. 4. A Clydesdale stallion, a draught breed, similar to the Shire, although in general less massively built. The head shows more refinement, the neck is more arched and the shoulders often have more slope. 5. A Shetland stallion, the smallest of the ponies. The upper limit of size of this breed is 10½ hands. Shetland ponies are often used as first mounts for children. 6. A grand champion thoroughbred mare. 7. A mule, a sterile hybrid between the horse and the ass, differing from the horse in its smaller size, long ears, and the character of its tail, hair and markings. 8. Hackney pony. 9. Polo pony. 10. A Kentucky saddle-bred horse.



1



2



3



4



5



6



7



8

1. The Arab stallion, an important saddle horse, is the finest of the Eastern breeds. It is a small horse, commonly about 14½ hands, with remarkable strength and endurance. 2. A saddle horse. 3. Suffolk stallion. The Suffolk is a draught breed built rather long and low with a massive body on comparatively slender legs. 4. A Coach and Driving horse. 5. Shire Gelding, of a heavy draught breed, is descended from the old English Great Horse, or Black horse. It is a large and heavy horse, the stallions being generally over 17 hands. The modern Shire is the chief agricultural horse of England. 6. Belgian mare, a draught breed. The modern Belgian, regarded as a direct descendant of the old Flemish heavy horse, is a massive animal weighing from 2,000 to 2,500 pounds with a height of about 17 hands. 7. A zebra, the African striped member of the horse family. It stands about 4 feet at the shoulder with fairly long ears, a tail with a tuft of hair, and a short erect mane. The ground color is white and the stripes, absent only on the abdomen and inside thighs, are black. 8. Coach Horse.



Violet Parkhurst wanted to try her hand at horses. She is the young lady that did the book #101, "Painting Sunsets". Violet also does large posters of animals. These are her race horses; their names are "Parky's Gamble" and "Figaroon."



Animals in action, or just being at ease, are not easy to do so have lots of patience with yourself and don't expect too much at first. Sadako Mano does beautiful baby animals and she will soon start a book on just "Baby Animals". I am sure you will like it.

Artists I have Known

My dear friend, Clarence Hall, suggested that I tell you about some of the artists that I know, and have known, and he should know what you like for writing about people, as Senior Editor of Reader's Digest, was his business.

My first choice will be a famous sculptor who was like a father to me and with whom I worked just for the sake of learning. Phimister Proctor is much in my mind today since I am in Austin, Texas, where his last, and I think his greatest equestrian group, is located on a beautiful spot on the entrance steps of the University. I saw it several years ago on a sunny day; this time it is in a gentle rain and the twenty-two foot bronze horses look so alive and natural, these spirited mustangs of the early days of the West, and especially here in Texas where they were bred to ride the range. Now the quarter horses have taken their place but I expect that the fiery blood of these mustangs still flows through the veins of the present day horses and Phimister caught the spirit of each.

One of the little background stories he told me about the donor; Mr. Ogden, Mr. Proctor, and a writer from the Saturday Evening Post (whose name evades me) goes this way. At lunch on the day of the final signing and approval of the "Mustang Group", Phimister decided to add the colt to the original group which you can see in the photo in color on page 16, adds greatly to the group and fine composition.

The writer from the Post explained to Mr. Ogden that Mr. Proctor wished to add the colt, and if Mr. Ogden didn't wish to pay the difference, Phimister would add it at his own expense. Mr. Ogden replied "I will be glad to pay the difference, how much will it be? Phimister said \$10,000.00 extra." Mr. Ogden replied, "All right, but that's the most damned expensive colt I ever bought in my life!"



General Robert E. Lee Statue, Lee Park, Dallas, Texas



Mustangs at The University of Texas

Another famous group in Dallas is the Robert E. Lee Memorial, and what a flood of stories flow through my mind on the making of this one! I was in on this, both as a helper and a nursemaid, with Phimister's sweet wife, Mody . . . as Phimister was going through the birth pains of birthing this twenty foot Robert E. Lee Memorial. After working on the model for over four years, even a gentle man like Mr. Proctor got edgy. One morning Mrs. Proctor said to me at the breakfast table in the studio in New York, "Walter, Phimister is going to destroy the picture and model on the LEE, and give it up." I said, "Well, he can't do that because I have stolen them, and Phimister and I have a date at Underwood and Underwood, and Larry Heller is going to do a beautiful portrait of Mr. Robert E. Lee's Head." The portrait was shot from below, of the small head, and looked so impressive that after being mounted in \$65.00 per dozen photo mounts, and sent to the dear ladies of Dallas, it was accepted. This called for a big celebration and party which consisted of reporters and friends . . . then four of us sneaked away to our favorite place in Chinatown for a dinner where we tried to show Phimister how to use chop sticks, which he insisted he could not master, and "didn't intend starving to death while he learned how!"

You no doubt have seen the famous General Sherman statue in Central Park, on 5th Avenue and 59th Street in New York City. It shows General Sherman on horseback with the angel walking, leading him on to victory. Mr. Proctor loved to tell of the southerner fresh up from the south, looking at the statue and saying, "Just like a damn yank, making a woman walk."

My, oh my, what a wonderful father and mother they were to eight fine children, and so many stories! I wish I had the space to tell you about them all, where they are, and what each one is doing.



"The Circuit Rider" by Phimister Proctor at the Capitol in Salem, Oregon



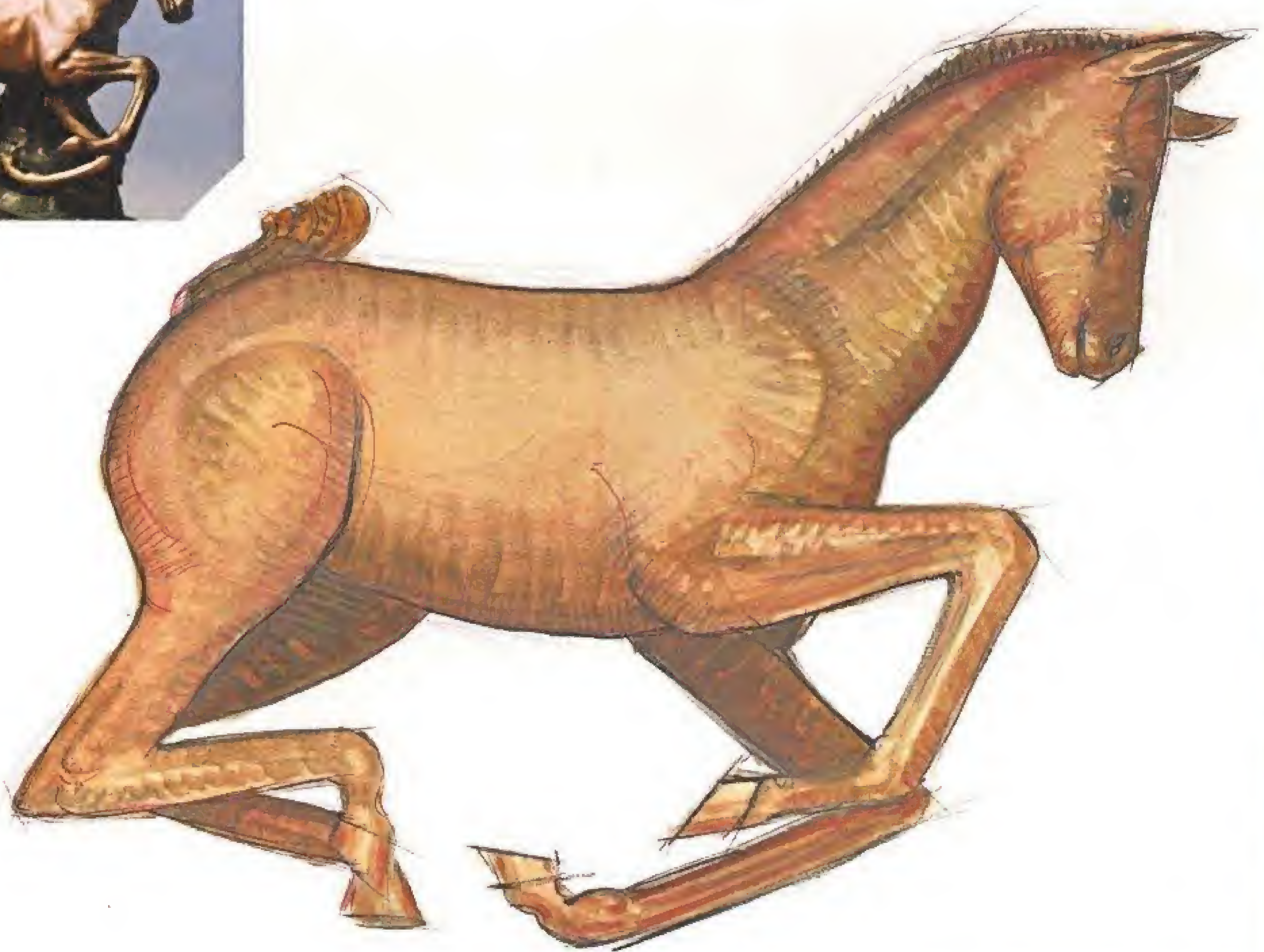
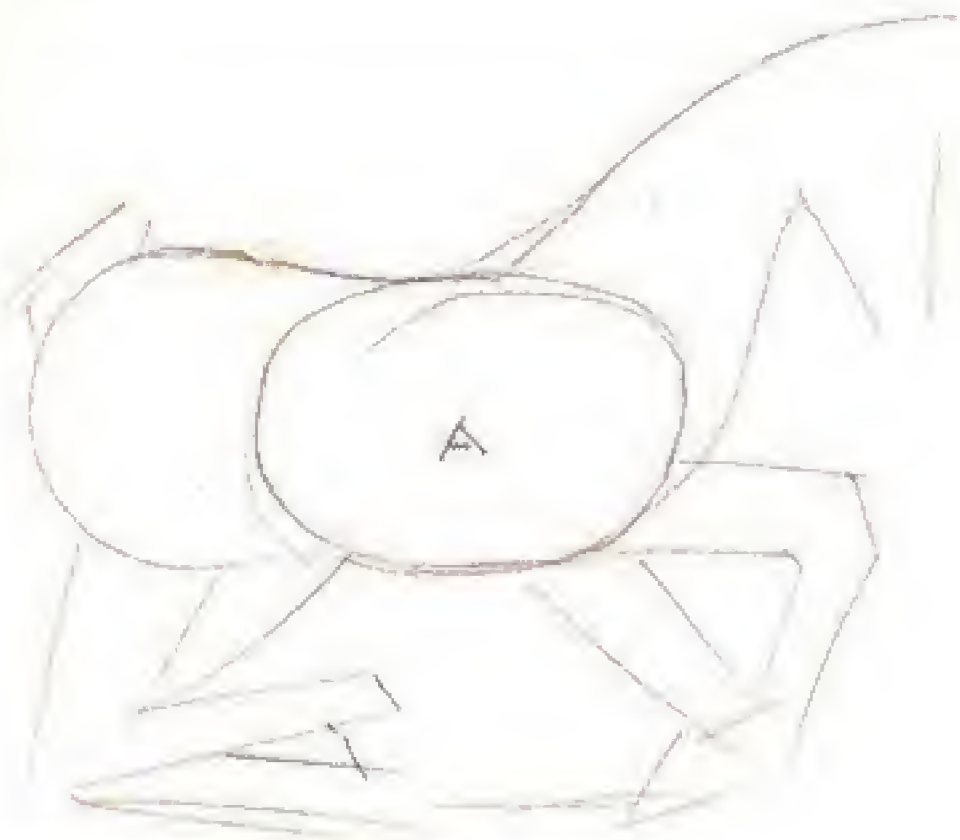
"General William Tecumseh Sherman" by Augustus St. Gaudens, horse by Phimister Proctor, in Central Park, N.Y.

When the famous Princeton Tigers were placed on the steps of the Princeton University, Phimister's name had not been cast on the bases of these enormous tigers. So one day Mody and Phimister drove by to look them over and to carve his name on each one. While he was busily doing this two policemen came along and started to arrest him for defacing the statues. Knowing Mody, she soon straightened things out to the satisfaction of the law and to the great relief of Phimister. The "Circuit Rider" is a very impressive sight in Salem, Oregon and is among the many fine monuments that Mr. Proctor modeled during his long life. Another is of Teddy Roosevelt in the City Park, Portland, Oregon. There are two in Denver, Colorado, of the "Indian on Horse Back", and the "Bucking Bronc" that I made the sketch from on page twenty six.



The colt above is one that I have at home in bronze. I had four of them cast in porcelain that I sent to members of the Proctor family. Many of Phimister's small statues are now being cast in bronze and are for sale if you are interested. You may write Hester Proctor for photos of them. Her address is: Hester Proctor, 1905 Del Rio Drive, Stockton, California 95204.

I surely did not do such a hot job on this colt myself so why don't you try *your* hand at it? Work it in either black pencil or in color if you prefer.



W.F.



Look at the action in Henri Regnault's picture, "Automedon and the Horses of Achilles". What a fine artist he was! He lived in France, born 1843 and died in 1871. This is from a very fine etching I have which is done in Sepia. The original painting, as I recall, is in the museum in Boston, Mass. or in the Louvre in Paris, France. Automedon was the strong man of Greece and the hero of Homer's "Iliad". There are many paintings and statues of this great strength. Some artists did a good job of it, but for others it was too big a job and they should have worked on less complicated subjects. This should be a lesson to all we beginners and professionals not to be discouraged if we choose subjects too hard for our ability at that stage of our learning, as I show in #161 "Mistakes Can Be Your Best Friends". One of my big mistakes is shown on pages 20 and 21. My oil colors dried up as well as my ego. Do not quit, just learn from your mistakes and keep going. Treat it all as fun and have a good time. WTF.



These two step drawings of Mona's will help you start on her painting on the next page. I am warning you, do not try it unless you are well along in the painting field, for it will be too difficult. If you have my book, "Mistakes Can Be Your Best Friends," look at the center spread and see what dampened my ego when I was a cub cartoonist on the Denver Post, and why I stopped trying to paint for over five years. I don't want you to become discouraged.

This painting by Mona Mills is in my reception room here at the plant in Tustin, California. It is 24 x 36, and if you are in the area, you may see it. I am sure you would enjoy our gallery of several hundred paintings collected from many parts of the world, and originals from many of the books. We have arranged tours, and if you wish to visit us, call 714/544-7510 and ask for Helen.

Mona's original "Running Free" was similar to this one. The title was somewhat misleading as she had two cowboys in the left on horseback heading the horses to a corral. Later, she painted this "Running Free" which I like very much. Maybe I deserve a little credit; I made the frame. Ha, ha.

If you wish to work from this painting pick *one* horse and practice it several times; do not expect too much of yourself and do not become discouraged. Then the fun is lost and you will say "I can't" and quit, never knowing what you have missed. Please don't quit!

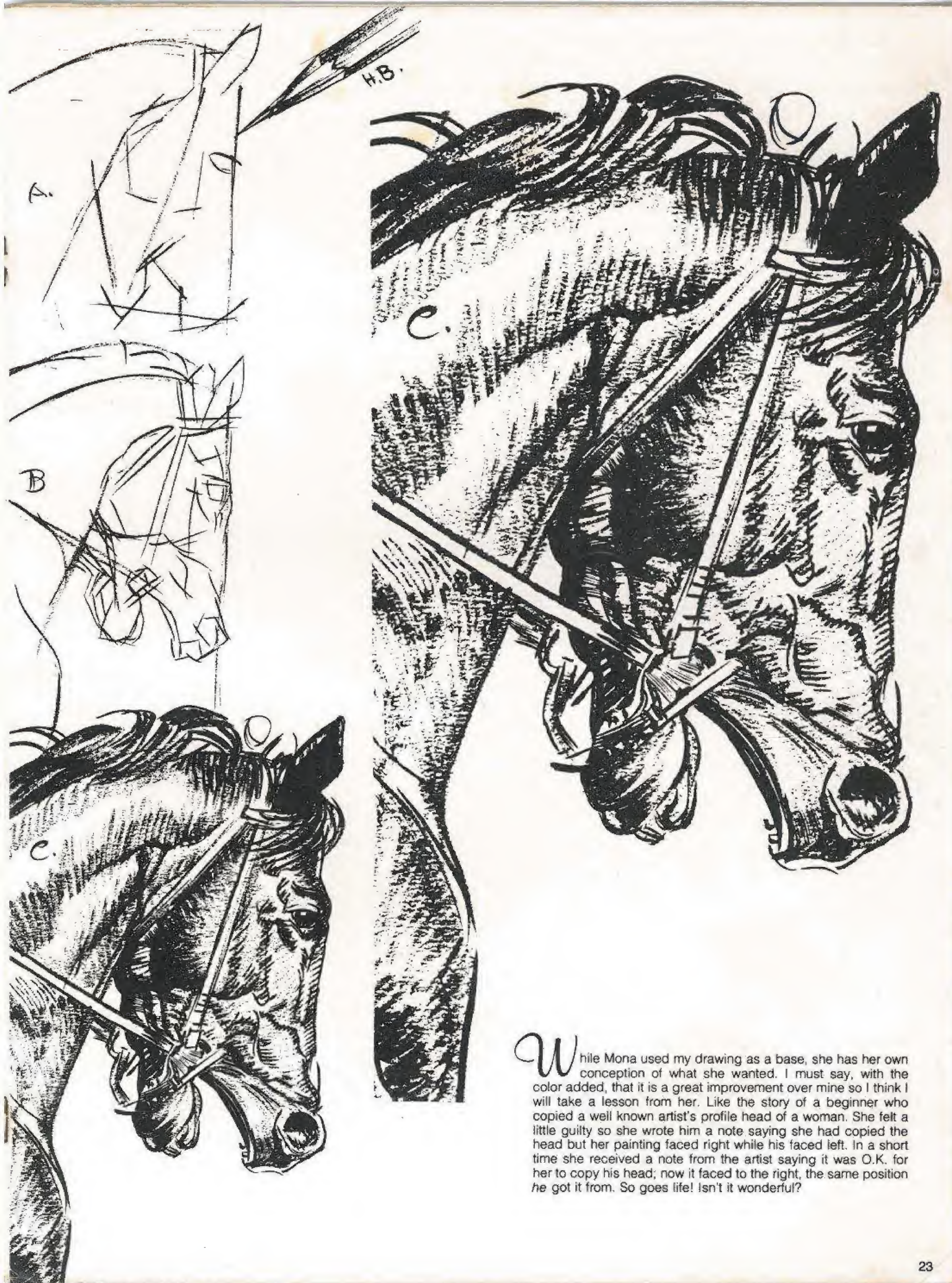
Cratter Foster



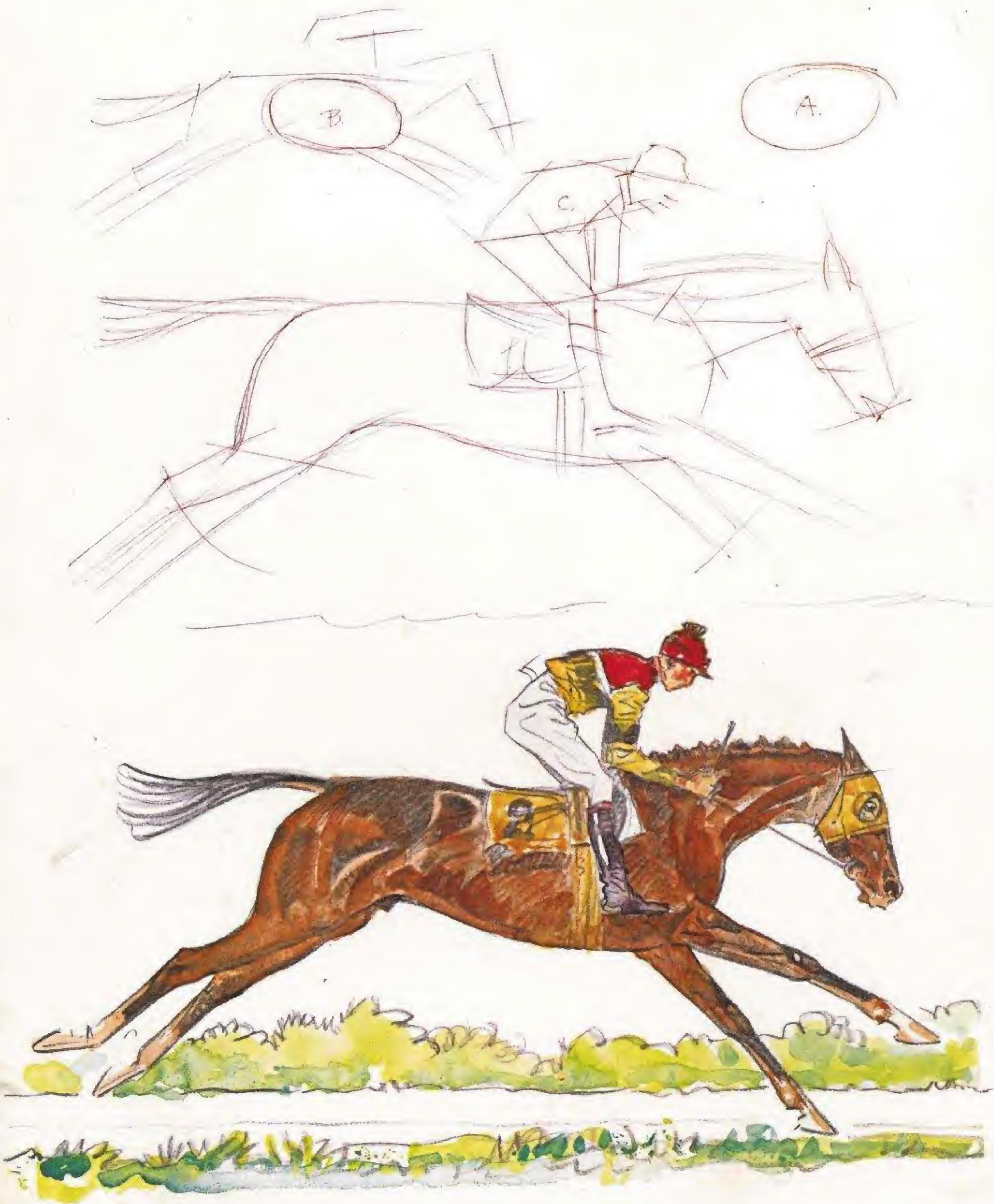




I think paintings or drawings done by others can be most helpful, such as the little head at the right. It was painted by Mona Mills from my black and white brush drawing on the next page, and given to me as a birthday present several years ago. To try for a different effect, I had it enlarged to the size you see on the cover. To add more drama, I painted the yellow-orange background, which gives a broader effect to Mona's little painting.



While Mona used my drawing as a base, she has her own conception of what she wanted. I must say, with the color added, that it is a great improvement over mine so I think I will take a lesson from her. Like the story of a beginner who copied a well known artist's profile head of a woman. She felt a little guilty so she wrote him a note saying she had copied the head but her painting faced right while his faced left. In a short time she received a note from the artist saying it was O.K. for her to copy his head; now it faced to the right, the same position he got it from. So goes life! Isn't it wonderful?



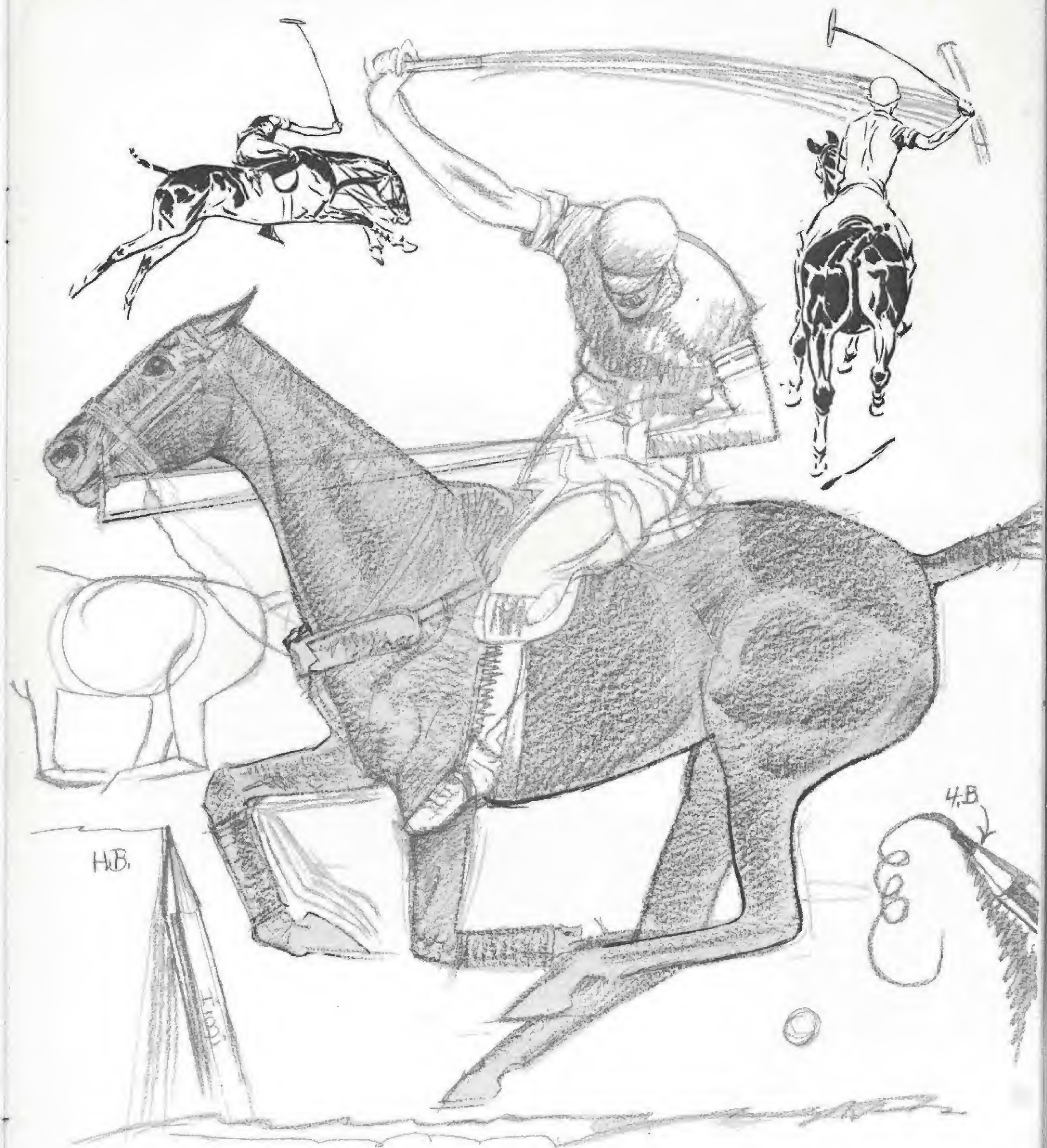
You can get good action by exaggerating, or stretching the horse out, as I have in this drawing. Also, note the difference in the way the jockeys sit their horses. For short runs, such as the race track, they are hunched on the saddle, whereas the rider above on a cross country run with hurdles, obstacles, etc., uses longer stirrups.



On this page I made my drawing in pencil of this Canadian Mountie from a very elaborate painting that my friend A. Friberg did for the Northwest Paper Company. In the fun of doing it, and after I was all through, I see on my large step drawing that I changed the front legs, so now I have a Pacer at the top and a Trotter below. Huh! I must have been half asleep!



This sketch is taken from a photo that I shot in Denver, Colorado, several years ago of Mr. Proctor's statue "Bronco Buster". It is about twenty feet tall. Note the curve of the back to get the action and how I have worked it roughly with brush and soft pencil so that it won't have a photographic look. There were two girls sitting on the horse's back when I shot the picture. They quickly put on lipstick so they would look extra nice.



Polo seems to be coming back but it is an expensive hobby. I shot movies of the team from Argentina and the leading American team several years ago. Two of the players and horses ran into each other, one was knocked out and the other suffered a few broken ribs. As for me, I just like to watch the horses in action.



These two pages were painted by Don Schwartz, the artist who did the book "Horses Heads", No. 135. It is on the "slick" side of portraits of people's favorite horses and he does a fine job in this branch of the arts. I have added the ovals which will give you something to add on to. Don doesn't work this way and doesn't need the ovals.



The Walter Foster Book No. 80, "Horses and Riders of the Old West" by Ernest Tonk is a good action book on horses of the west. Ernest layed out action for the western movies for many years. Glance through his book if you are interested in this side of the art field. His cowboys and riders show what was once an important part of the western way of life.



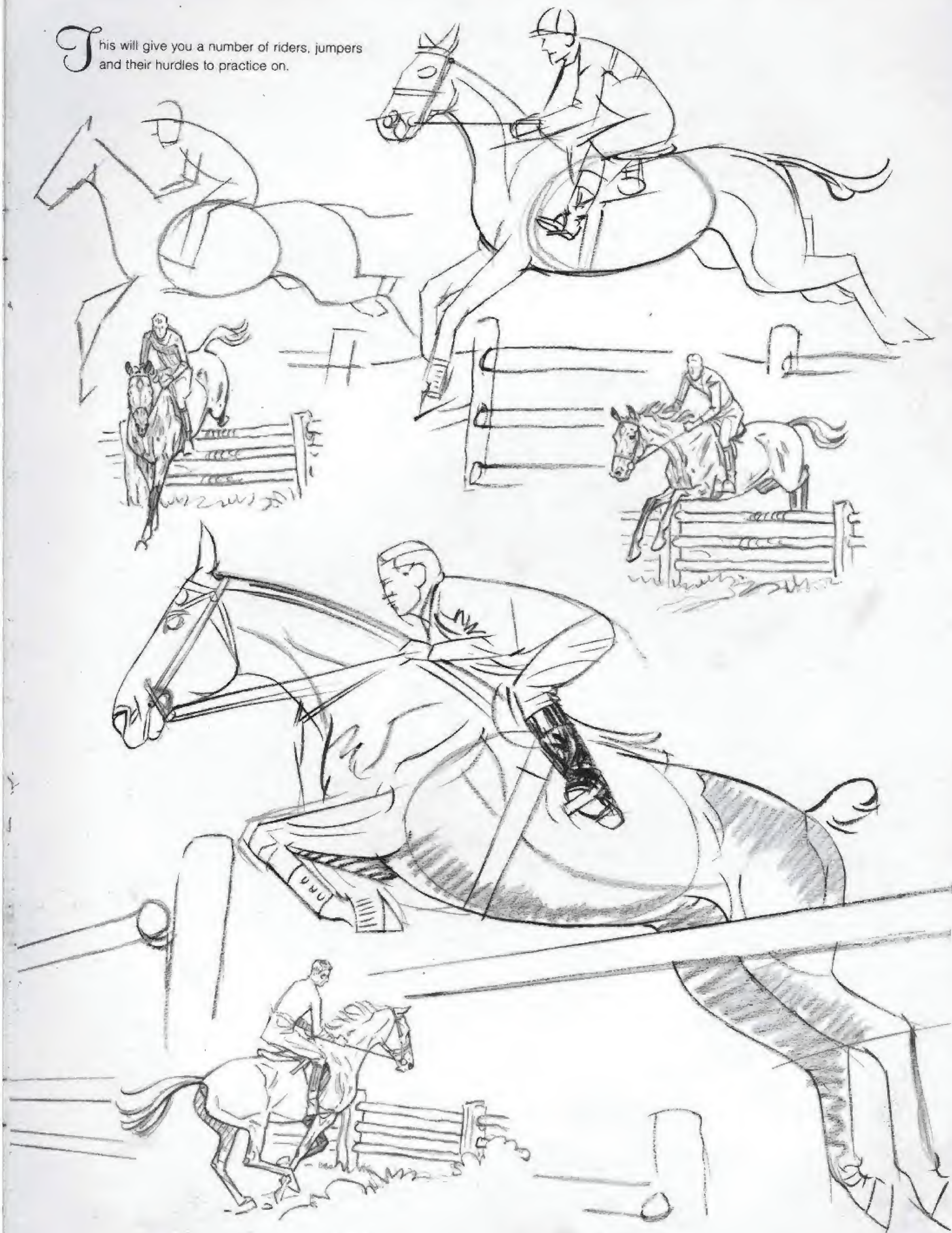
W.T.F



These Arabian horses are beautiful animals. This breed is one of the most sought after and you will find many breed farms that specialize in Arabians.



This will give you a number of riders, jumpers and their hurdles to practice on.





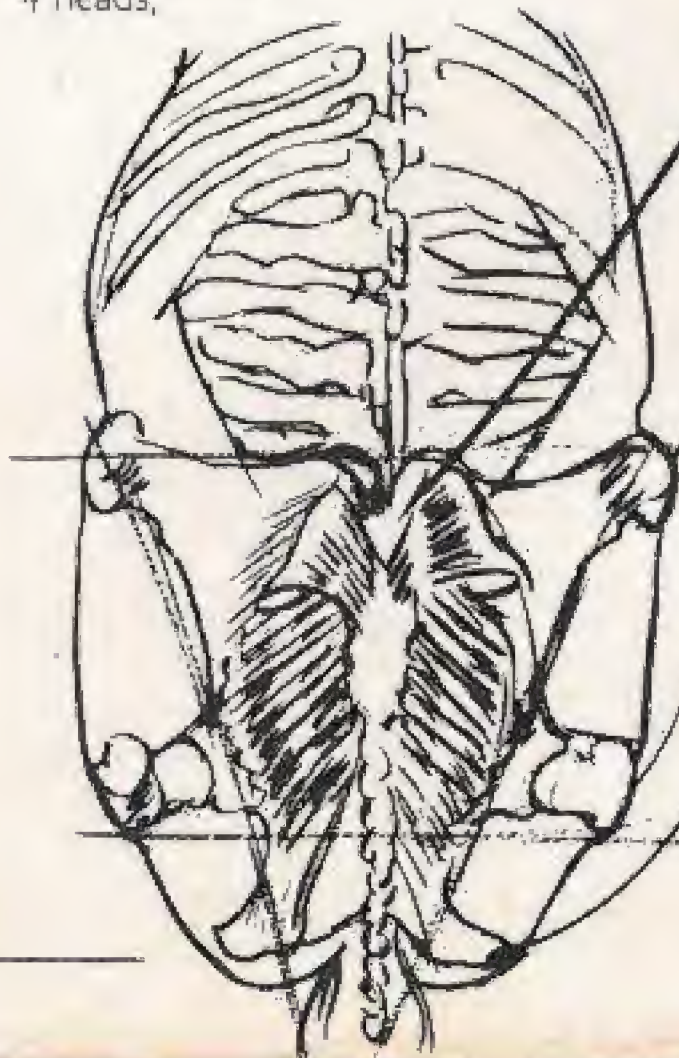
This is a painting that I bought in Paris eight years ago. I thought you might like to frame it, draw parts of it, or all of it. Following the hounds is a very expensive hobby and, as for me, I would much rather take a ride through the woods with a good friend and should I chance to come across a little fox, wish him well and a pleasant day, with the same wish to all the flowers, bushes and other animals and call it a successful day. How about You?



Н. П. МАЧОН



THE GALLOP



One $\frac{1}{6}$ heads
One $\frac{1}{4}$ circles

One $\frac{1}{4}$

One $\frac{1}{4}$

circles

One and 1/6 heads

One $\frac{1}{4}$

head.

Method

head

peau

1/2 of head.

100

head

4 heads,

head

 $\frac{1}{2}$ of head

head.



Ruth Ray, A.N.A., has a very individual and fanciful style and paints action into her horses. This is one of her paintings I liked and bought at the Grand Central Gallery in the Biltmore Hotel in New York City. Going through the Gallery is a liberal education and doesn't cost a cent. If you are in New York drop in and look over the paintings by many different artists from all over the U.S.A. You will find several from Laguna Beach, California, my home town for the last 40 or more years of my life.



Robert Riney 1903

LIST OF THE

Walter Foster

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All books are \$2.00 — Please add 25c
on each book for packing and postage.

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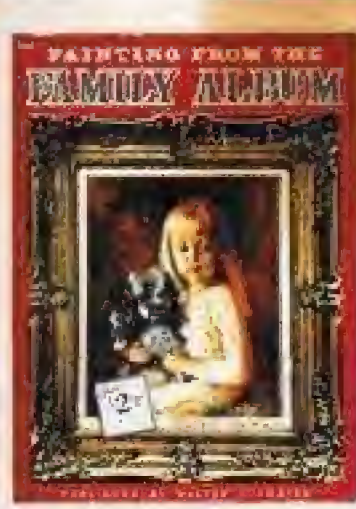
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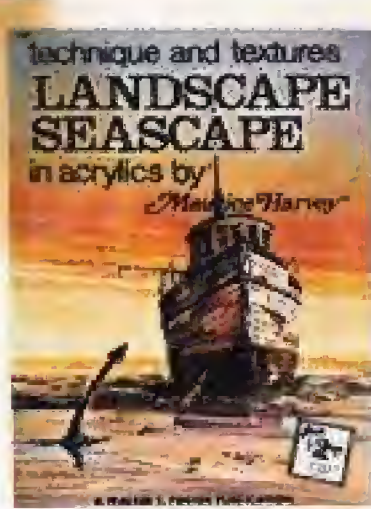
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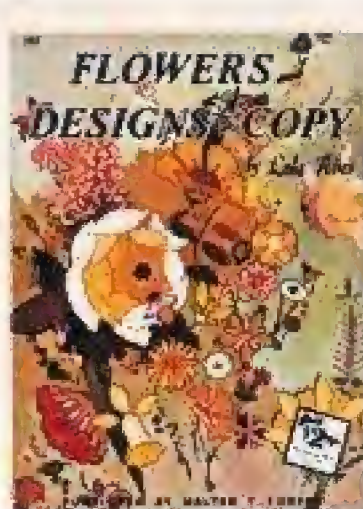
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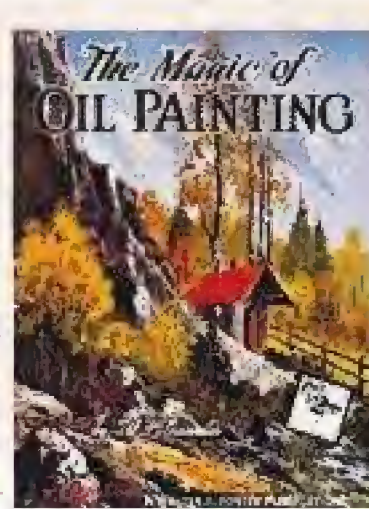
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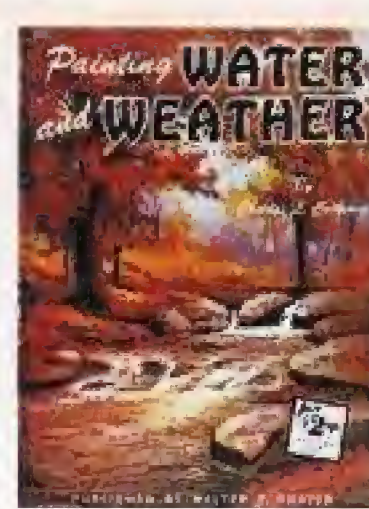
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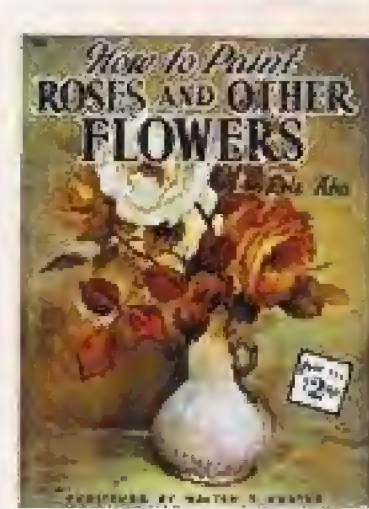
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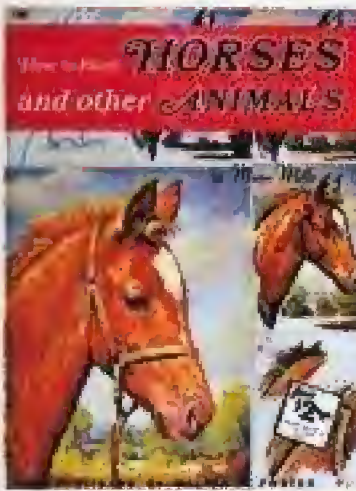
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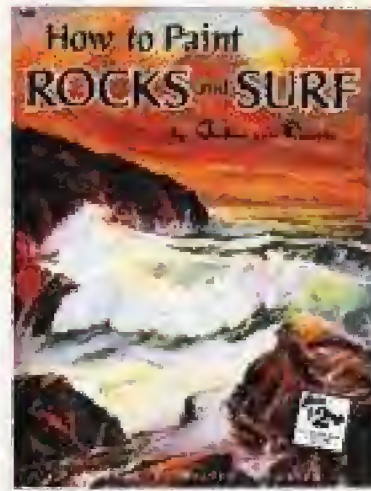
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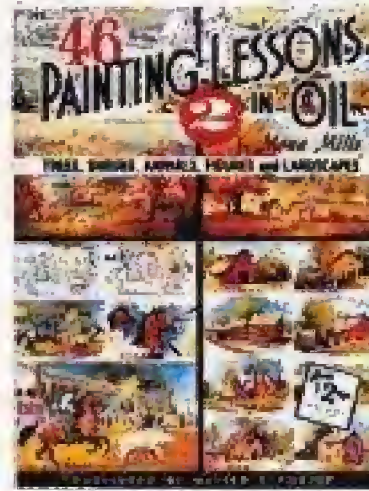
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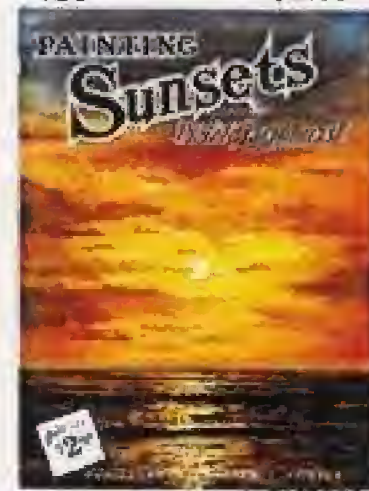
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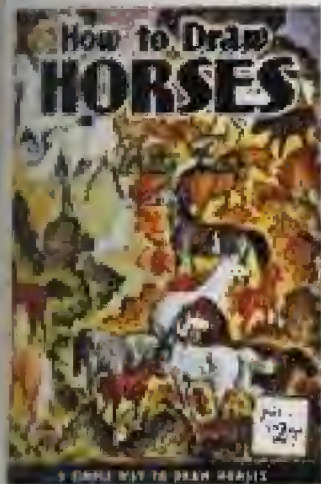
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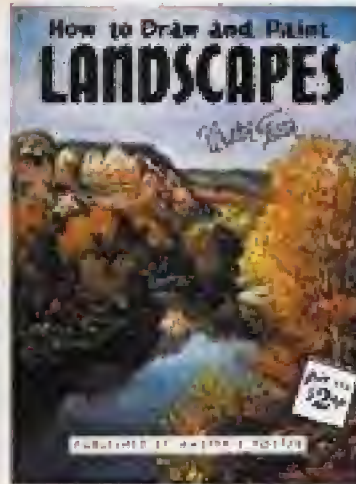
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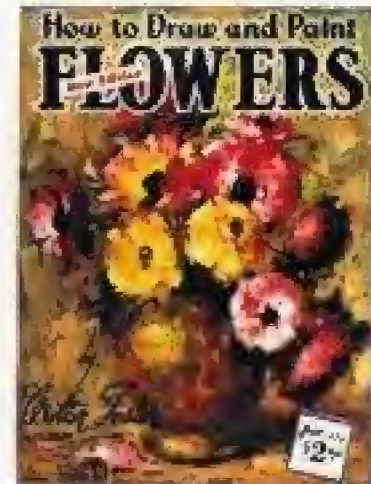
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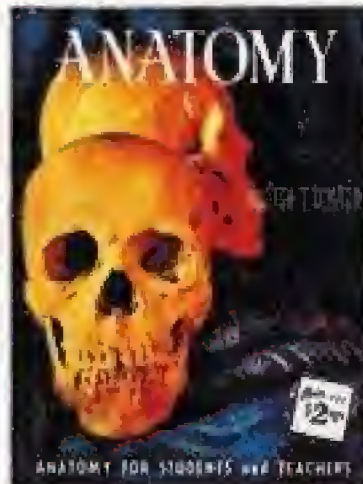
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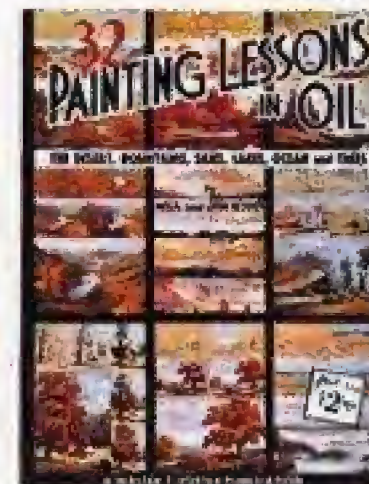
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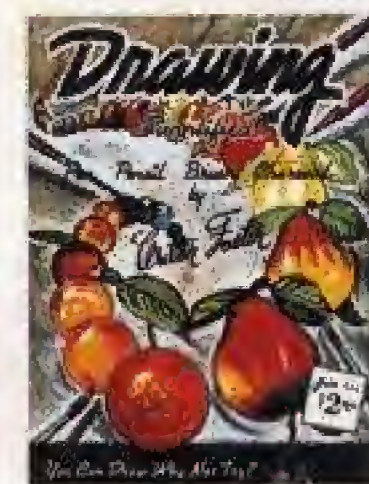
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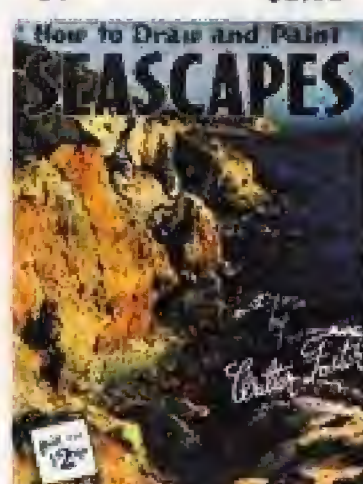
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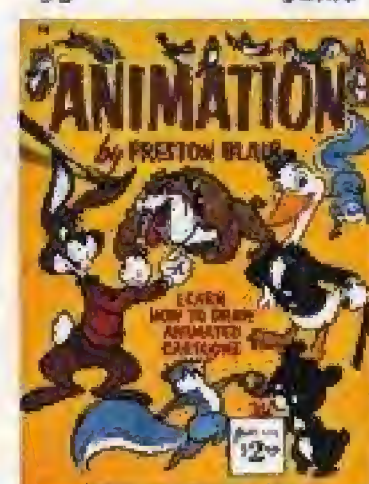
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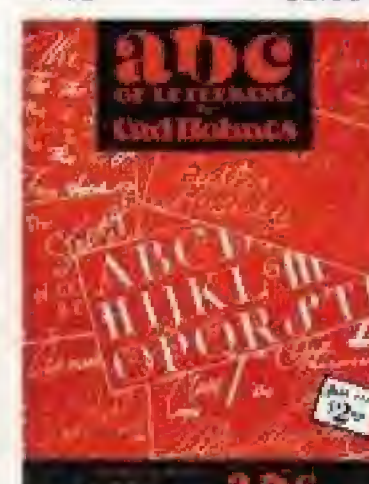
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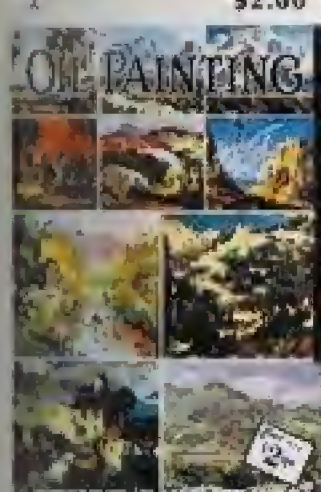
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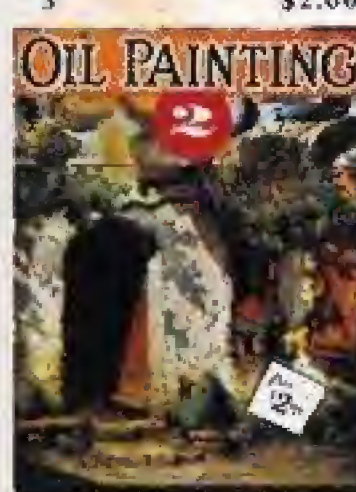
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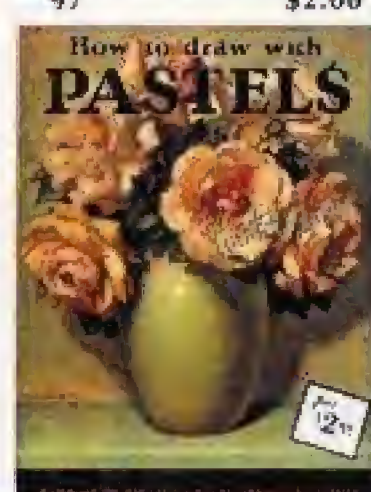
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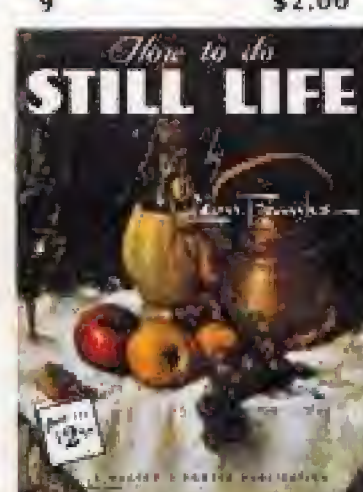
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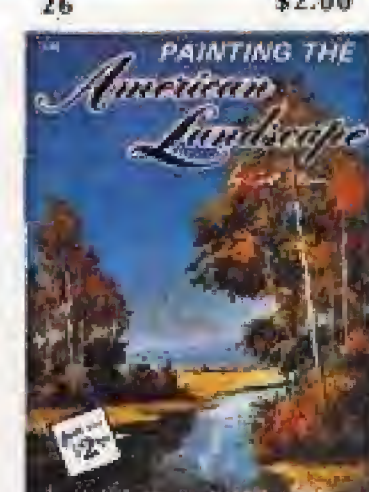
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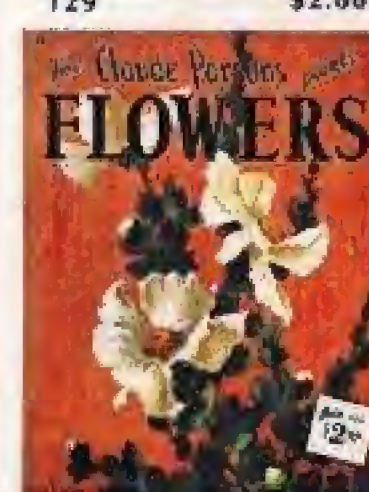
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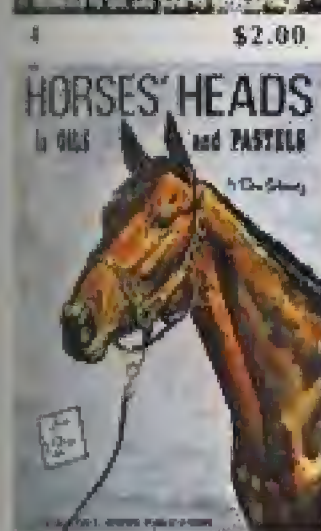
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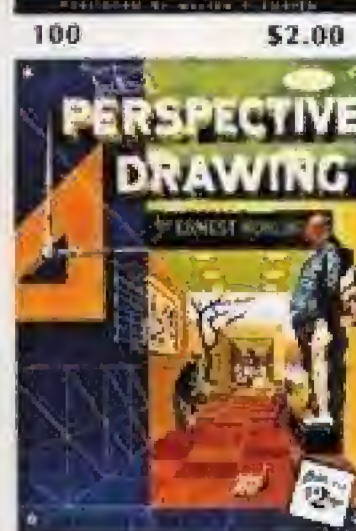
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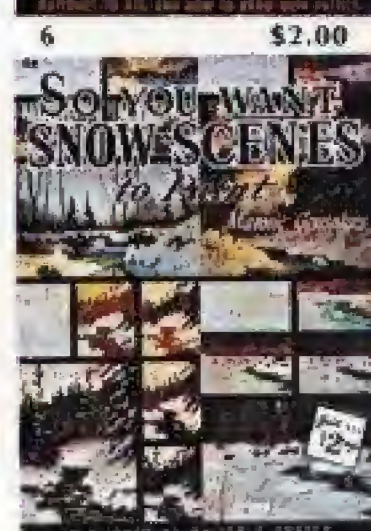
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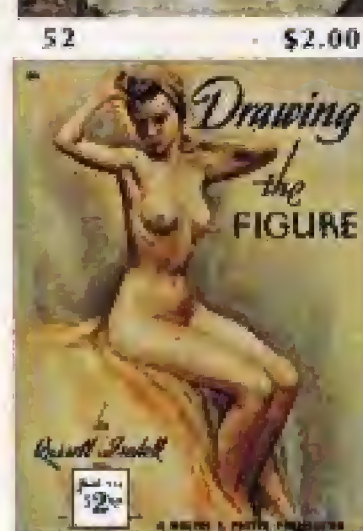
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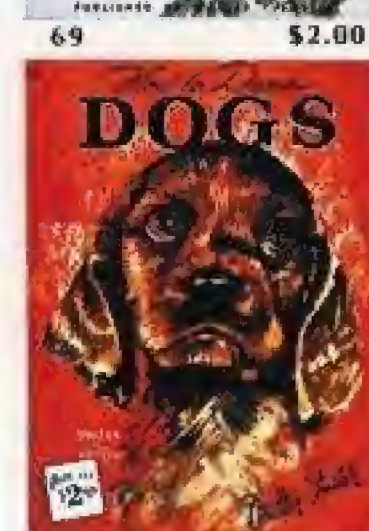
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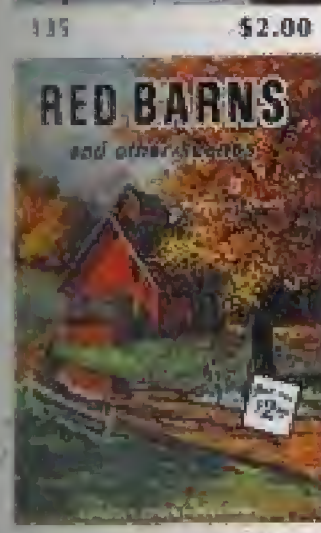
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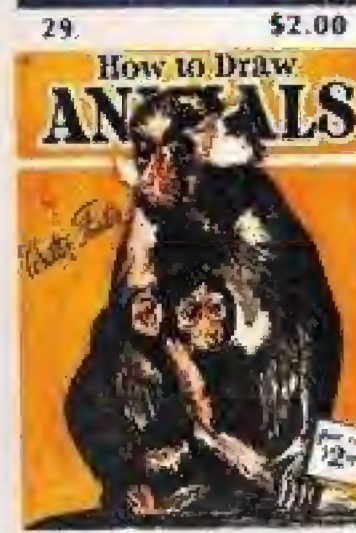
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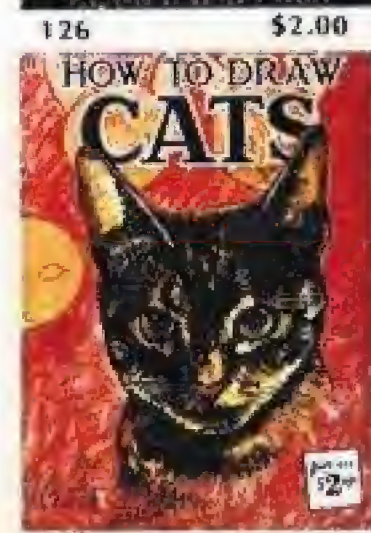
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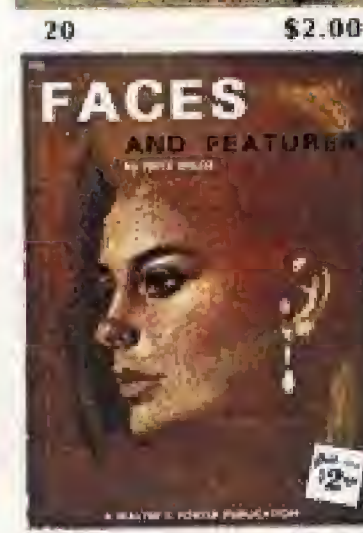
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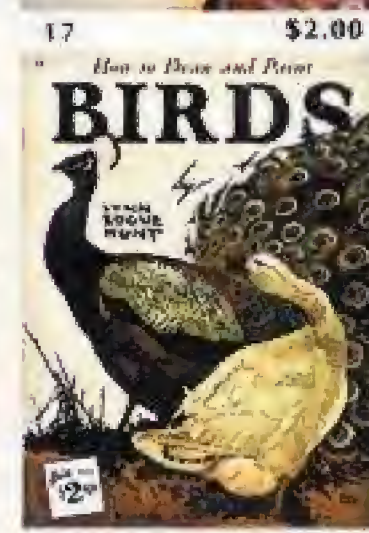
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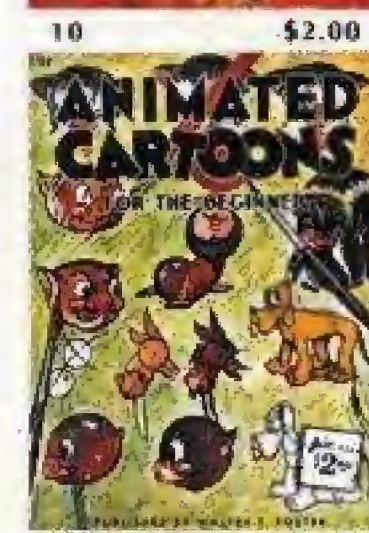
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